

TWENTY-EIGHT PAGES

THE NEW YORK

DRAMATIC MIRROR

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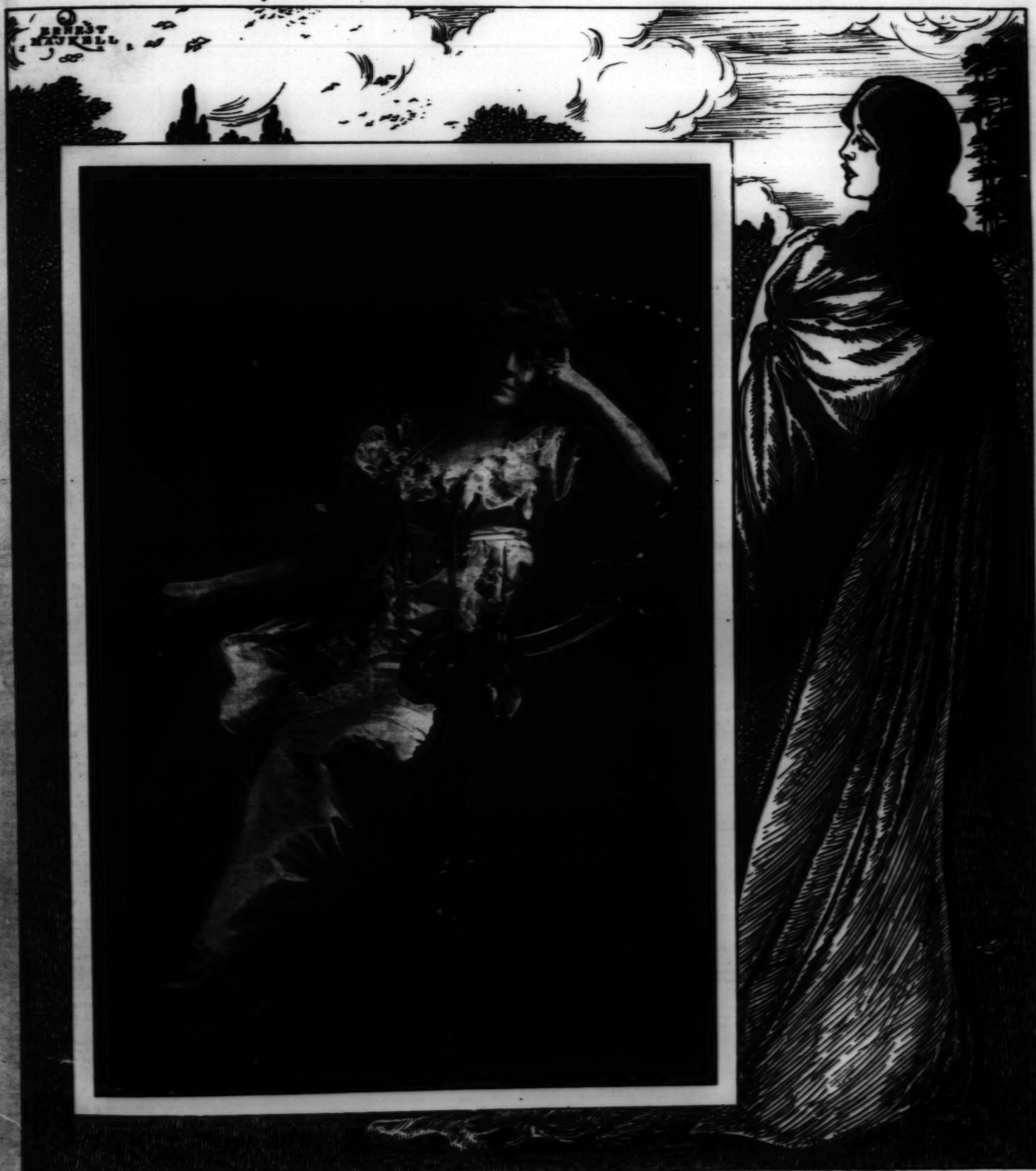


Photo by Harman, N. Y.

ANTOINETTE HIGHTON.

THE MATINEE GIRL

"They say Mrs. Gotrox is the cleverest woman in society?"
"Yes. She's just started a Stupid Set!"

From far off Yokohama the Matinee Girl has received a letter half in English and half Japanese, but filled with all sorts of pleasing things, some of which, owing to a defective education, cannot be readily understood.

Inclosed are the pictures of two great actors of Japan. You cannot call them Matinee Idols, for Sadao is fifty-five and Danjuro is sixty-three.

But both seem lively and thoroughly interested in life. They are posed like pictures on a fan with their fingers clutched in the odd way that you will always notice is affected by the Japs, the Italians, and the Russians of the stage.

It is difficult to understand what this gnarling up of the joints is intended to signify, but Madame Duse was the first to bring it accidentally to notice in her different roles.

It indicates a terrible tension, but it isn't at all pretty. It is odd, though, and so is the Japanese goo-goo eye. In fact, the intensity of every snarl, muscle, joint and nerve expressed in the pictures is as difficult to understand, and therefore as fascinating, as everything that comes to us from the land of the Mikado.

IN THE ART GALLERY.

He: "This 'Scene in a Turkish Harem' and 'The Egyptian Dancing Girl' are by Spatter, an American artist. Where does he cultivate all that wonderful Oriental feeling? They say he has never been abroad."
She: "You know he always smokes the imported cigarettes."

Then from West Superior, Wis., come "three stars for the den of the Matinee Girl," as Mr. Barry, the dealer, puts it.

They are three pictures of Indian chiefs—wonderful photographs—showing every line and scar, and filled with memories of many battles.

There is Sitting Bull with a strange gleam of humor amid the ferocity of his face, as though he could appreciate a joke as well as a scalping.

There is Chief Gall, who was the leader in the Custer battle. Gall has a Cupid's bow of a mouth and a dimple, evidently made by a bullet, yet conspicuously to one side of his chin. His forehead narrows to a peak almost in the center.

Rain in the Face looks like an Indian Johnnie, for while the others have the beads and the fringed leather trimmings on their garments, Rain in the Face boasts a neat check suit that might have come from the six little brothers.

He sports a handkerchief worn about his throat in cowboy style, and his hair is carelessly brought over his right shoulder and tied with a bow knot of flannel.

The curve of civilization has evidently struck Rain in the Face, but his expression generally suggests an apparent scorn for an umbrella.

Well, Rain in the Face would do quite as well. He's the first male Rainy-Daisy that I have ever heard of.

Better still, they say, were the first originators of that club way back in flood times when artesian were necessary.

A NEW INVENTION.

"I always thought Knicker was a wise agent, and now I hear he's joined a church. Has he become religious?"
"Not exactly. He's trying to introduce a Christian science cakewalk!"

Of late it has become quite the fashion to retire from a profession in which one has grown rich and famous, and then, in order to drain to the very dregs every particle of pecuniary profit, it is a charming idea to write reminiscences or lecture on the evils of the work.

This, it is supposed, will warn others from attempting to get rich and famous in the same line. Literature is threatened with an inundation of books on such subjects. For instance:

"Reminiscences of a Janitor," telling of the temptations and dangers of the life, would be interesting and might keep others from braving such a life.

"Glory of a Bell Boy," giving the inside history of the evils incident to such a career, might help to make young men choose the profession of district messenger boy or cash boy in preference.

But leaving aside the good taste of this sort of thing, it does not do one particle of good to exploit the dangers of a profession, whether it be the dramatic profession or ballooning.

There are a great many literary chestnuts that have a way of making periodical appearances, but the "Dangers of Stage Life" is getting to be about the moldiest of them all.

The idea of a person who has scaled a mountain top standing on the summit, bathed in the sunshine of success, and preaching to those looking up from the foot-hills about the perils of the trip, is paradoxical.

To youth, danger and adventure will always be fascinating. Only the dead and listless sit with hands folded, contented in the valley, while others achieve.

One thing that these literary hyenas who go growling amid the bones of their past success for some further profitable scraps refuse to explain is the wonderful, rejuvenative effects of the work of the stage.

If it is all so fearful, so nerve wracking, so ideal destroying, so care cankering, why is it that the followers remain forever youthful, not only in face and form, but in mind, in word, in deed?

It is only after retirement from the stage that lines begin to show, and that the clear, purple of the mountain top does not seem as morbidly beautiful as has been the atmosphere up the slopes of toiling endeavor.

Again, say down of the really successful women of the stage to-day. You find almost invariably good health, good looks that are something far more than a regularity of a feature or a show of hair—for the most successful women of the stage to-day are not picture women—and a grace of movement, an alert intelligence, and a good taste in dress. Above all, a delight in the work in hand that is in itself an inspiration.

Take the society woman, the business woman, the domestic woman, the club woman, and you will find expostions of petty fault-finding, of small jealousies and small shame that dra-

matic study and dramatic work seems to burn out of the soul.

Renunciation of an ambition in the face of moral danger, if the ambition be a worthy one, is very much like retreat in the first whiff of bullets over the battle field.

To press on and to fight—to fail if need be, to succeed, to die—all are glorious. Old warriors, they say, like to fight their battles over again with their comrades when the firelight has taken the place of the flame and smoke of the fight.

Some of our recent novelists have dwelt upon the unpicturesqueness, the smallness, the meanness, the cowardice that human nature develops in war. No soldier does, though.

Such a course in literature or on a lecture platform would savor of smallness or greed. The triumphant, the successful artists, the rescued missionary should cultivate an eloquent silence.

There is nothing more beautiful than silence under some circumstances.

The caw of the raven croaking from the doortop brings no breath of life, no crumb of comfort, no joy, no hope to any human kind.

THE MATINEE GIRL.

DEATH OF BRIE HART.

Francis Bret Harte, the famous writer of short stories and light verse, died at Cambridge, Mass., on May 6, of tonsillitis. He had lived in England and on the Continent for nearly twenty-five years, but he remained to the last distinctively an American writer, treating only American themes. He was the first and foremost man of letters to set forth the old picturesque life of California in fiction, and his works will always preserve the atmosphere—now entirely gone—of that period and place. In this respect his contributions to literature are of the greatest interest and value.

Mr. Harte was born in Albany, N. Y., on Aug. 25, 1839. When a youth he went to California and there entered into the exciting life of the early gold seekers. In drifting about from one camp to another he worked at various trades and occupations and gained material that he utilized in his literary work to the end of his life. He began to write for publication in 1857, and quickly acquired a reputation not only on the Coast but throughout the country. In 1878 he was made United States Consul at Cordoba, Germany, and from 1880 to 1885 he occupied a like post at Glasgow. During his early literary career in America he occupied editorial positions on a number of important magazines, and while in Europe he was a constant contributor to American publications.

Although Mr. Harte never attempted to write an original play a number of his stories were dramatized and were played with great success. Among the most important of these were "The Sea," and "Two Men of Sandy Bar." His stories and poems also inspired many plays that were not actual dramatizations.

ANTOINETTE ASHTON.

Antoinette Ashton, whose portrait appears on the first page of *The Mirror* this week, is the leading woman for Frederick Ward. She sailed with the company May 1 for a short engagement in Honolulu, and then, after playing a few weeks in California, Miss Ashton will return to New York for a short vacation. In all probability she will play the leading part in a new production next autumn. Miss Ashton has a rich, full voice, a charming personality, and is considered well qualified for parts requiring fine temperament and emotional power, and gives promise of adding more and greater successes to those she has achieved.

A NEW MELODRAMA.

Why Women Lie, the new emotional and scenic melodrama from the pen of Will C. Murphy, a Camden, N. J., newspaper man, will have its first production at the Camden Theatre May 15. Manager M. W. Taylor, who will have two companies on the road next season, will put it on for a special run. Several out-of-town managers will witness the opening performance. The production will be staged by Frank Armstrong, who will also play the heavy role. Little Beatrice Abbey will be seen in a child part, and Pearl Charlton forward will be seen as Fidi Pollettia, a French adventuress.

THE CASINO RUDDLE.

The dispossession suit brought by the Bixby estate, owners of the Casino, to compel H. H. Bixby to vacate the theatre in favor of Shubert Brothers, was begun in the Eighth District Municipal Court May 6. Mr. Bixby alleges that he had an agreement with Mr. Bixby, now dead, by which he was to have the Casino until May 1, 1902. The complainants say that Mr. Bixby's lease expired on the first of this month, when the Shuberts' lease began. On application of Mr. Bixby's counsel the case was continued until to-day.

TWELFTH NIGHT CLUB ELECTION.

The Twelfth Night Club held its annual election May 7. The ticket headed by Alice Fischer Harcourt, who was re-elected President, was successful. Others on the ticket were Mrs. William T. Bull, Amelia Bingham, Elizabeth Tyrone, Frances Nathan, and the Misses Frohman. There was an opposition ticket, headed by Emma V. Sheridan Frye. It was the first time in the club's history that an election had been contested.

BENEFIT FOR W. I. CARLETON.

A benefit for William T. Carleton, who was injured in the accident to the Piedmont train last February, was given at the Waldorf-Astoria last Tuesday evening to receipts of about \$1,500. Among those who appeared were Florence de Vere Boies, Elaine de Solon, Max Bendix, W. Crawford Weston, Douglas Powell, Hans Kruoid, Richard Barnister, Emil Paar, Max Lieblich, and Signor Campanari.

SUMMER OPERA AT NEW STAR.

The opening of the Summer season of the Robinson-Temple Opera company at the New Star has been fixed for June 2, instead of June 9. The first bill will be *Bohemia*. Louis Moore, Zetti Kennedy, Maud Allison, Madame Del Puente, John Allison, Alfred Keppeler, J. J. Jaxon, and Charles Hillman have been engaged for the company. A. W. Brady will be musical director.

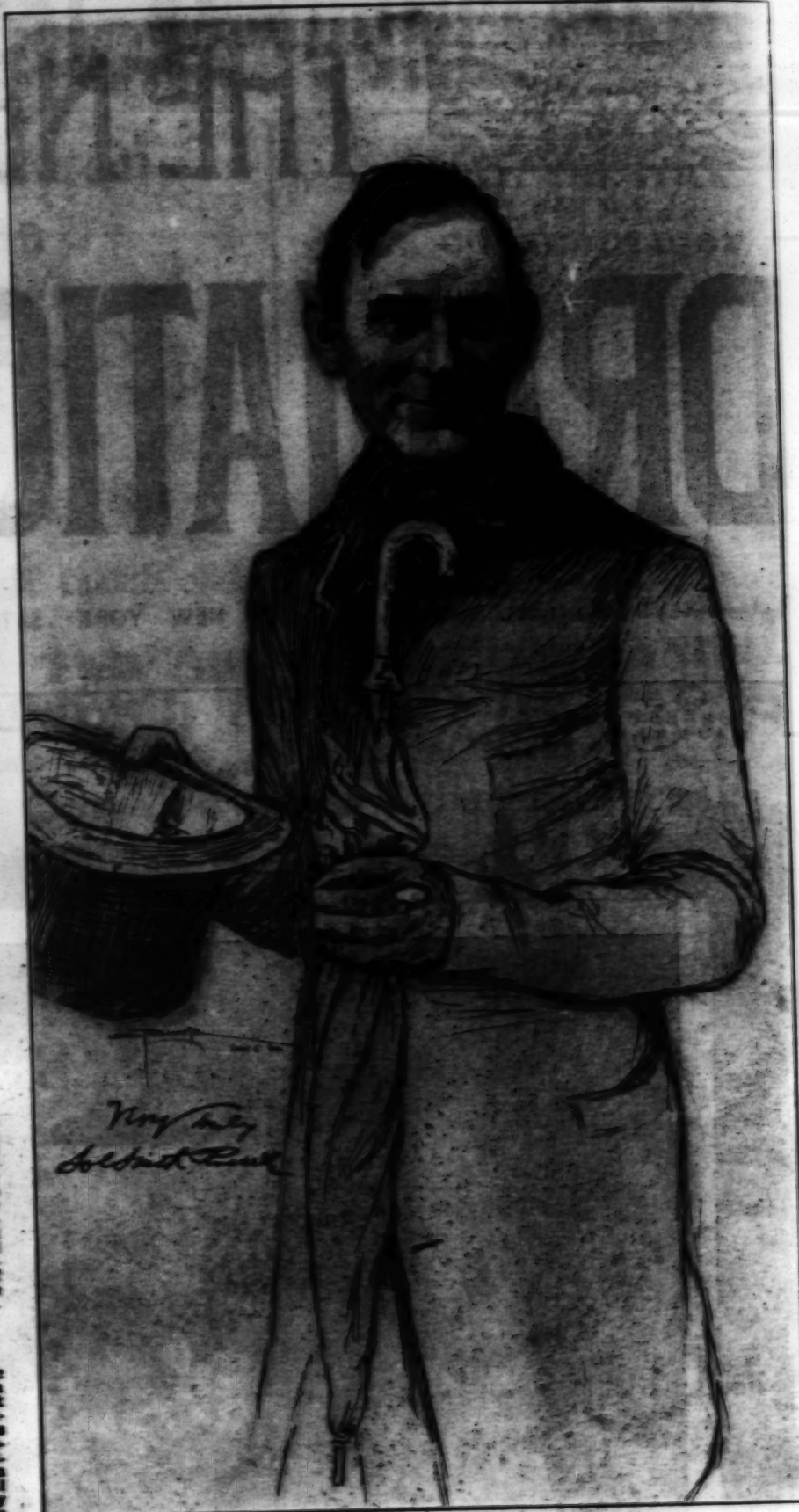
A CHARACTERISTIC PICTURE.

THE MIRROR on this page publishes the last portrait in character of the late Sol Smith Russell, drawn from life by Sewell Collins, the character represented being that of Noah Vale in Edward K. Klidder's play, *A Poor Relation*. The original drawing from which this picture is reproduced is to be presented to The Players.

THEATRES FOR THE INSANE.

The State Board of Control of Iowa has decided to equip each asylum and other public institution in that State with a stage and accessories to accommodate theatrical entertainments, for the amusement of the inmates.

Ernest Lanson, as Lem, York State Folks. ♦ ♦ ♦



HANSFIELD TO WRITE AND LECTURE.

Richard Mansfield is reported to have said in Milwaukee on May 5 that he intended hereafter to act only five weeks a season, devoting the rest of his time to writing plays and lecturing on dramatic art. Here is the statement Mr. Mansfield is said to have made:

I need rest and I propose to retire if I can so arrange my affairs. I will play five weeks a year, two in New York, one in Boston and two more in Chicago. The rest of the time I intend to spend in writing new plays. I have done what I could for the American stage, and done it gladly, although there has been little satisfaction in it. As I stage my plays there is not even a reasonable financial recompense in the undertaking.

If people only realized what an actor's life is, what personal sacrifices he makes, they would not be so hard on him. They will say that I should keep on working for the sake of art, and I will answer that I have labored hard for the sake of art, but that I am beginning to feel that I owe something to myself as well. Now that I am in a position to quit this work, which taxes every nerve and sinew of my being, I think no one should deny me the opportunity of gaining a little of that pleasure out of life which others value so highly.

I propose to devote most of my time to playwriting, and not all by myself, either, but in association with others. There are many young talented men in America who would turn out good plays in the course of time if they had the proper direction. I have already written and collaborated in many plays, although the names of others have been attached to them. With my knowledge of the stage and its requirements I think I could be of great service to the amateur playwrights of our country.

I also intend to devote much of my time to lecturing on the subject of dramatic art, and to contribute my share to the enlightenment of the people as to what is good and true and beautiful in this art and to win them away from cheap thrills.

CUES.

A Woman's Sacrifice is the title of a new play by Frank J. Martin and John A. O'Shea, that will be exploited next season under the direction of George W. Heath, of Boston. Lillian M. White has been selected to play the title part.

Elsie de Wolfe and Ethel Barrymore called for Europe on the Philadelphia last Wednesday.

Mila Rose Edyth, premiere danseuse, has been engaged for Eclipse Park, St. Louis, Mo., for the Summer season. She is billed as a special feature.

Pupils of the American School of Opera sang Carmen at Berkeley Lyceum last Thursday evening.

Ferris' Comedians gave a copyright performance of Harry R. McKee's play, *A Mother's Sacrifice*, at Bloomington, Ill., May 3. The author appeared in the cast. The play was received with favor.

Louise Beaton is preparing to star in *Just Landed*, a Hebrew dialect play in which she plays a Polish Jew immigrant.

In Chicago last Tuesday the United States Circuit Court of Appeals affirmed the action of Judge Kohlman in dismissing, in January, 1901, John Arthur Fraser's application for an injunction to restrain Charles Frohman and others from presenting *The Little Minister*. Judge Jenkins and Granger wrote the opinion, that holds that Mr. Fraser had no authority to ask for the injunction.

Virginia Ross, in an interview in the Chicago American, talks interestingly on the character of

the tough girl in *The Belle of New York*, that she has played with such success. Miss Ross says she went down on the Bowery and took the character from life.

Edith Griseman, a member of The Sleeping Beauty and the Boat company, and wife of Henry Griseman, property man at Wallack's, was accidentally shot by a blank cartridge while handling a pistol used in *The Show Girl*. She was badly scared, but only slightly injured.

Virginia Warren, of William Collier's company, was annoyed by a nigger in Madison Square Park last Wednesday evening. She had the fellow arrested.

George H. Priorson was presented last Wednesday with a silver loving cup, the gift of the Stuyvesant Golf Club, of Mount Vernon, N. Y., of which he is a member.

"Chimes" Johnny Williams, who has been seriously ill for the past four weeks, is again able to be about.

Madeline Lucette Ryley and Gustave Kerkor have completed their comic opera, *The Merchant of Venice*. It may be produced at the London Shaftsbury next season.

Washington Drane, said to be a member of the profession, was stabbed and robbed on the Bowery Wednesday night.

Harry G. Stafford and Henry S. Merritt have written a melodrama, *Where Cobra is King*, which will offer a most sensational scene introducing a lot of real, live, enormous snakes. Negotiations are pending for its production next season.

William Raymond Hill, who is ill at Troy, N. Y., is progressing rapidly toward recovery. Mr. Hill, who was dramatic critic on the *Bumby World* until last season, when he became one of Stuart Robson's advance representatives, was hurrying to New York from Chicago for surgical treatment, but upon reaching Troy he succumbed, and a serious operation was performed by Drs. M. A. Brown, Nichols, and Bryan.

The Finding of Nancy, the play that won the prize offered by the London Playgoers' Club, was produced according to agreement by George Alexander at the St. James' Theatre May 8. It is said to have been received with scant favor.

A divorce was granted May 8 to Camille Seygand from Emil Fischer.

Catherine Hutchinson, a chorister in *The Show Girl*, sang the role of Cecelia Gay last Thursday, replacing Marion Parker, who was ill. It was Miss Hutchinson's first chance at a part, and with only one rehearsal she made a hit.

Little Beatrice Menot, who made a hit this season in *At Cripple Creek*, is to appear next Autumn in a play that is now being written for her. She will spend the Summer in the Adirondacks and in New York, where she will devote herself to studying singing.

John J. Pierson, who has been playing Dayton Thornton in *At the Old Cross Roads* during the present season, fell and hurt his knee in Providence recently, and as a consequence has been obliged to retire from the company. Arthur C. Alston has engaged W. A. Whiticar to replace Mr. Pierson for the rest of the season.

OF R. D. Shaw, Manager and Booking Agent, at liberty, 1265 Broadway, Room 7, N. Y.

SAN FRANCISCO.

is preparing for a street fair and car show to be held July 2-4.

appreciation of its possibilities, and earned hearty praise. As Miss Hobbs Inghell, Freeman was seen to advantage. William Humphrey as Percival Kingsford, Beatrice Ingram as Juliette Parley, Helen

SPRINGFIELD.—GRAND OPERA HOUSE (L.)
(Continued on page 5)

(Continued on page 5)

Charles McEvoy, Wayne Campbell, George Farmer,
Gertrude Dion Mailli, Ella Cameron, Alice Fleming,
Phyllis Gilmore, Jeannette Howell, Edith Clifton,
Stella Lyon, and Little Elsie. W. S. Bates is man-
ager. The season will close at Halifax, N. S., July
19.

Luella Jewel, who recently closed a successful season
with the Bennett-Monilton company, has been engaged
for the Summer season at the Castle Square Theatre,
Boston.



Boston.

THE FOREIGN STAGE.

AUSTRALIA.

Recovering from Plague and Fire—Williamson's New Theatre—Wilson Barrett's Plans.

(Special Correspondence of The Mirror.)

Sydney, April 1.

The setback to the Sydney theatres, occasioned by the bubonic plague scare and the burning of Her Majesty's, is being partially compensated by the commencement of a successful season at the Lyceum, Tivoli, and Palace, the only playhouses remaining open. George Musgrove, finding the audiences at the Royal rapidly diminishing, ordered its closing and disbanded the Aladdin company. Within a few days of his so doing the plague appeared in an adjoining hotel, which is now in quarantine.

It was in a hotel adjoining the theatre, not in the playhouse itself, that Ada Lee and Bessie Booth contracted the disease, from which they died; but the theatre remains closed, no company caring to appear in it at present. The plague case at Her Majesty's is suspected to have originated in the hotel next door, it having subsequently been placed in quarantine.

All the Sydney playhouses are in a perfect sanitary condition, the Tivoli being a model establishment in this respect, not a single case of plague being traceable to any of them. Unfortunately they are all situated in the heart of old Sydney, with its unsanitary back yards and diseased drains, which, however, are gradually disappearing by the order of the alarmed authorities.

It has been decided that Her Majesty's shall be rebuilt forthwith. A wealthy syndicate was prepared to erect a new playhouse for Mr. Williamson, but he preferred remaining at the old place. The new structure will take its place among the finest and best equipped of its class in the world. When the date of opening is approximately fixed Mr. Williamson will be enabled to definitely plan his future arrangements. In dealing with the Ben Hur company Mr. Williamson found himself confronted by difficulties, having sublet the Royal for several months, with the exception of a few weeks, when it will be occupied by an American company and the Ben Hur people, not being prepared to produce a new play without some amount of preparation. Moreover, the dates at every Australian playhouse are filled for several months to come.

It is an ill wind that blows no good is a motto to be appreciated by Stand Holt, who is suffering heavily at the Sydney Lyceum with the signs of life, having no other playhouse to contend with. The Lyceum was quarantined during the previous visitation of plague, but found to be in good condition.

The scare seriously affected the attendance at the Palace, and the company was sent on tour to Queensland, where excellent business is reported. The house is now occupied by the company lately at the Melbourne Bijou, that has secured a marked success, despite the weakness of the comic element.

At the Tivoli a strong company has been formed by Harry Richardson, Americans being highly conspicuous with satisfactory results.

An unannounced edition of Bayle has been produced at the Sydney Empire, which has again become a minor temple of the drama.

In Melbourne the run of Sweet Nell of Old Drury has terminated, and the Broughs have commenced a farewell season. Nellie Stewart is regarded as having achieved her greatest stage success on Nell. The company has gone to Hobart, Tasmania, Miss Stewart remaining in Melbourne. Among the plays to be produced while on tour are Moths and The Sorrows of Satan.

One of the features of the Brough season in Melbourne will be the production of Iris.

The Gough-Willoughby season at the Melbourne Bijou has commenced auspiciously with The Wrong Mr. Wright, Roland Watte-Phillips and Harry Harrison taking the places of Ada Lee and the late Bessie Booth.

At Her Majesty's, Melbourne, the success of A Broomy Girl has been something phenomenal, occupying that of Flora and other musical comedies, and assisting in recouping Mr. Williamson for a goodly portion of his Sydney losses. It will probably run till the end of the season.

At the Melbourne Royal The Night Birds of London constitutes a strong attraction. Business is also good at the Melbourne Opera House.

Frank Thornton opens at the Melbourne Princess May 3 with Facing the Music. The whole company has been obtained in England.

Mr. Williamson has combined the Alice in Wonderland company with a musical comedy company which is now touring Victoria with Flora and other pieces, en route to Adelaide. The disarrangement of Mr. Williamson's plans by the Sydney fire has necessitated his severing his connection with Lee and Bessie. He will have to devote himself to the reorganization of his future enterprises.

Wilson Barrett is in Brisbane, where he has produced The Maxman. From thence he proceeds to South Africa, but many members of the company will be replaced by Australians. On arriving in London he will arrange for the production of an Anglo-Australian drama, The Never-Never Land, written by himself.

Ada Willoughby has been divorced from her husband, George Willoughby.

Just Walter is doing good business in New Zealand. Joseph Stanton is in Western Australia.

JOHN PLUMMER.

COPENHAGEN.

Sudermann Play Liked—Sven Lange's Latest Work—Best Actor's Success.

(Special Correspondence of The Mirror.)

COPENHAGEN, April 18.

The Royal Theatre has had a great success on Hermann Sudermann's play *Die Leiden*, which had its first performance in Berlin only a few weeks ago, and was much talked of. The success here was greatly due to the fine work of the company. Mrs. Hennings especially excelled herself. As she did not have to look young—she is nearly sixty—she was more free to set all her intelligence and force on the lines of the quiet, stricken, but determined woman who lives with one man, loves another and goes out of the world that she may not destroy the other's career. The two men were played by Liebmann and Neumann, and they deserve great credit. So also do Olaf Poulsen and Mr. Mantius in lesser roles.

Sven Lange's new three-act play, *The Quiet Apartments*, was performed for the first time on Dagmarstræde last week. Sven Lange is one of the younger Danish authors, a man with a keen eye and a sharp tongue, but also with a heart full of compassion for

all those who suffer and are ruined in life's hard struggle. His latest work shows the miseries which hide themselves and the tragedies which often—almost too often—are played within the sheltering walls of "quiet apartments." The husband and wife have, little by little, glided away from each other. He is absorbed in his work and his books, looks beyond her as it were, does not see how she yearns and longs for love, for she is essential to his happiness, not merely a plaything pretty to look at and clever in making dainty dishes. Another man shows himself on the horizon, a young, handsome and "good" man, and the tragedy has commenced. It ends with suicide on the part of the wife. Thus dies she, thus dies her mother before her and thus ends so many a young life in the "quiet apartments." Such is the somber story of the play. The rendering was good, although some of the parts were not in the right hands. To be mentioned are Mrs. Anna Larsen, in the role of the wife, and Mr. Jørgensen, as her father, a once wealthy man, now ruined by drink. As a foil to this gloomy play the theatre gives Henrik Hertz's bright play, *The Quartering and The Garden of the Poor*.

The last few weeks have been weeks of music. Hans Richter, the eminent German conductor, was here and conducted a Beethoven evening. So great was the demand for seats that a matinee was given next day. Then a sensation has been created by the staging of two young women, one a Norwegian, Maria Sandal; the other an American, Rose Reids. Miss Sandal has devoted herself entirely to romance, while Miss Reids's forte is passage singing. Each in her field has attained great success. They gave two recitals here to crowded houses. They are now in Stockholm.

All who love and study music know the name of John Svendsen, the Norwegian composer of *Zoroaster* and several much played Norwegian songs and dances. Few, I am sure, know that he is and has been for several years the conductor of the Royal Orchestra here. He and his orchestra gave a splendid concert the other evening. The special programme consisted of selections from Rachinsky, Grieg, Wagner and Liszt. S. R.

HAWAII.

Frederick Ward's Engagement—The Hildford Company's Popular Repertoire.

(Special Correspondence of The Mirror.)

HONOLULU, April 30.

W. W. Randall, in advance of Frederick Ward and company, is in Honolulu, and has advertised his attraction well. The tragedian and his company are expected on May 8, to open a season of twelve performances at the Opera House, including matinees. *Virginia* will be the opening bill, and other plays are *The Mountebank*, *Julius Caesar*, *King Lear*, *Othello*, *The Merchant of Venice*, and *Richelieu*. The local lodge of Elks will attend a special performance of *The Lion's Mouth*, that will be presented for the benefit of the lodge. A special session will also be held on May 18, at which it is expected Mr. Ward will preside as chairman.

At the Orpheum the Hildford Stock company, of California, is playing to good houses. The company's plays include *The Plunger*, *Secret Service*, *The American Girl*, and *The Fire Patrol*. The organization is very popular here, this being its second season, and includes several really capable players.

ALAN DUNK.

THE STOCK COMPANIES.

Flattering demonstrations marked the final performance of the Spooner Stock company at the Park Theatre on May 3 and its opening on the following Monday at the Bijou Theatre, Brooklyn. There were overflowing audiences, and on the former occasion several tables for the refreshments were placed in the auditorium. At the close of the performance the audience insisted upon a speech from Mrs. Spooner, who responded feelingly to the demonstration, and the audience cheered. Mrs. Spooner and Cecil Spooner before it dispersed. On the opening of the company in Brooklyn the enthusiasm was so marked and so continued that it was several minutes before the performance could begin. At the conclusion of the first act the stage was literally deluged with flowers and speeches were demanded from Mrs. Spooner, Edna May and Cecil Spooner, and Angeline Phillips, and all responded. The Rev. Walter R. Bentley, secretary of the Actors' Church Alliance, was then introduced and said among other things that the company was not only educating the children of the city to enjoy a high order of plays but a high order of acting as well. He also discussed the relation of the church and the stage, and finished his remarks by praising the Spooners personally for aiding, in a small part, the growing respect of the public for actors and actresses. The performance was prolonged by the continued fervor of the audience until nearly twelve o'clock, after which Mrs. Spooner and her daughters entertained friends informally upon the stage.

Morton S. Barney has been engaged by Bartley McCullum as leading woman of his Portland, Me., Summer Stock company.

Rita Villiers, at present character actress of the Spooner Stock company at the Bijou Theatre, Brooklyn, will be featured next season with the Criterion Theatre company in the South.

Before leaving the Woodward Stock company, Kansas City, to join the Spooner Stock at Cape Cottage, Me., Herbert Newman will play *Touchstone* in a series of one-act performances of *As You Like It* that Lester Longman has arranged.

Funny McIntyre, who is now in San Francisco, has been engaged as leading lady of the Grand Avenue Theatre company, Philadelphia, for next season.

Myrtle May has signed for the stock company at Cape Cottage, near Portland, Me., which will open on June 14.

Walter Osmond's romantic play, *The Clash of Swords*, will have its initial production May 26 by the stock company at Halsey's Theatre, Newark, N. J.

Tessie Lawrence and Little Lillian Rosewood, of the Fidal Wedding, will be seen in a new play at Rochester, N. Y., with the Baker Stock company the week of May 12.

Lynn Pratt has been engaged by Bartley McCullum's stock company of Portland, Me.

Through the kindness of Mrs. Spooner, a meeting of the Actors' Church Alliance will shortly be held at the Bijou Theatre, Brooklyn, of which she is the lessee.

The Hild Stock company will end its season at the Gotham Theatre, Brooklyn, next Saturday.

Bartley McCullum sailed on Saturday for his summer stock season at Portland, Me., with the following actors: Edna May, Lynn Pratt,

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KATE QUINTON,

The well known character actress, has also been re-engaged for the same organization.

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John Armstrong, Aubrey Battie, Harry M. Webster, Howard Mansour, Peter Lang, William Canfield, Joseph Leiber, Walter Egan, Hametta Brown, Marion Barker, Genevieve Reynolds, Lettie Briscoe, Louise Bates, Alice Davenport, Flora Lang and Little Dot Davenport. The opening bill will be *The Royal Box*. Matinees will be given Tuesday, Thursday and Saturday. Mr. McCullum this season will be at the Jefferson Theatre.

Walter R. Seymour has resigned as a leading man of the Proctor Stock company for a real needed after a season of forty-five weeks.

J. Irving Southard and a company numbering twenty people left New York on Sunday for Charlotte, N. C., where they are to play a summer engagement of fifteen weeks at Latta Park. The first production is to be an English comedy entitled *Nita's First*. The company includes Seymour, Emma Salisbury, Margaret Ayrin, Pauline Billips, Newton Drew, Frank Deham, H. G. Harrison, and Donald McCullagh.

Laura Eastlake left last Wednesday to join the James Neill company, in which she will play the ingenue. Miss Eastlake will accompany the company to Honolulu.

George Ober heads the W. S. Harkins company as stock star, presenting Hoyt's *A Texas Boy*, *A Midnight Ball*, *A Temperance Town*, and *A Contented Woman*. The season opens at St. John, N. B., on May 19.

John Stuppeling, who recently closed a successful season with the Dearborn Theatre Stock company, Chicago, has signed with the Huntington Summer Stock company, Providence, R. I.

MAY IRWIN, ILL., CLOSES SEASON.

May Irwin closed her season suddenly at Terre Haute, Ind., Saturday, cancelling two weeks of her tour. Miss Irwin was taken ill with nervous prostration at Terre Haute Friday night, and the physician who attended her said she needed an immediate rest. This is Miss Irwin's second attack of nervous prostration, the first having occurred in Pittsburgh a few weeks ago.

BRUCE EDWARDS HAS SMALLPOX.

Bruce Edwards, a well-known advance agent, this season business manager of Ethel Barrymore's company, was taken from the Ashland House to North Brother Island last Tuesday, suffering with smallpox. The doctors pronounced his case a mild one and his recovery is expected to be rapid. Mr. Edwards' home is in Hartford.

A GERRY SOCIETY ORDER.

The Gerry Society last week notified George W. Lederer that the children in *The Wild Rose* at the Knickerbocker must come singing the choruses of Irene Bentley's song in the first act.

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HER MARRIAGE VOW.

The new sensational comedy melodrama of railroad life, Her Marriage Vow, by Owen Davis, that made a pronounced hit in Rochester, N. Y., week of April 20, where it was first produced, will be put on the road in an elaborate manner next season by Vance and Schiller. It is the consensus of newspaper comment that the play and production are entitled to be termed first-class. Her Marriage Vow tells a story of life among people of the laboring classes and contains a love story whose interest is heightened by the violent contrast in the social conditions of the persons concerned in it. The play affords a constant series of surprises and has many startling situations. One of the novel features is the representation of two railroad trains each 100 feet long, running at speed in full view of the audience, and coming from opposite directions. The place is said to be invested with a homely, untheatrical atmosphere. The author gathered material for the construction of the play in Boston and nearby towns, where the scenes are laid and the action takes place. The characters all talk like real people, not like melodrama folks. They all talk colloquially and they talk to the point. The mechanical and light effects are all of the author's own invention and are fully protected by copyright. The sensational hit scored by the play in Rochester speaks well for its success on the road next season.

AL. W. MARTIN'S COMPANIES.

The business of the Al. W. Martin Uncle Tom's Cabin company through Canada for a five weeks tour, has been successful all along the line. Opening at London, Ont., with a Saturday matinee April 12, in a pouring rain, fully 500 people are said to have been turned away afternoon and night. The week at Toronto was a record breaker, the company playing to a house in the largest theatre in the history of the house. In Montreal week of April 21 there was a capacity opening and business was very large during the week. The business in the one-night stands was phenomenal. In many places the houses being sold before arrival. This company will open on May 11 at the Alhambra, Chicago, with the Academy and Criticism to follow, the season closing on May 20 at the Criticism Theatre, after which the cars and paraphernalia will be taken to Mr. Martin's Summer quarters at Fort, Ind., where everything will be gotten in readiness for the opening of the season of 1902-3 at Indianapolis early in September. The Eastern company closed the past successful season in the history of its career at Louisville, Ky., on May 3.

A NEW TRICK FARCE.

The season of 1902-1903 will witness the launching of a new trick farce-comedy, entitled Elia-Sar Alley, introducing Bob and Zarrow in the star parts of Slick and Black, two nondescript. Elia-Sar Alley is from the pen of James Gorman. New mechanical effects and several new features will be introduced, all of which have been patented by Jolly Bob, the inventor of the mechanical contrivances. The company will number thirty-five people. A carload of special trick scenery will be carried. The production will be under the personal direction and management of W. E. Plack, for the past nine years manager of Byrne Brothers' Elia-Sar company. People already under contract include the Bob and Zarrow Trio, Danm Brothers, Slick Sisters, the Harkins Quartet, Elia-Sar, Slick, Slick, and Ben T. Dillon. A chorus of sixteen will be carried. Walter Floyd, who is associated with Mr. Plack in this enterprise, will be in advance with two assistants. The season will open Aug. 11 at the Elia Theatre, Pittsburgh.

III HENRY'S MINSTRELS.

III Henry's Minstrels are in their forty-sixth week, having traveled twice to the Pacific Coast, the present season. III Henry reports the present the best season he has had in recent years. His company which is now touring through New England will bring its season to an end about June 1. A larger show than ever is promised for next season, Billy Clark having been engaged to head the minstrel troupe. Mr. Henry, at the close of the tour, will go to his ranch in the Idaho gold fields.

MATTERS OF FACT.

A Country Kid, a play of the Six Hopkins order, but with a boy instead of a girl, is to be one of next season's productions. It is a sensational comedy-drama in four acts and will be managed by Nesbit Deville. Ten specialties will be introduced.

Irish comedians, soubrettes, sister acts, and pretty chorus girls, who can sing and dance, are wanted for Ollie Mack's attractions. Applicants should address Matthews and Gaites, at 1440 Broadway.

The Ernest Elton company, which has been playing The Galley Slave and Gordon's No. 1 Intimes in New England, has received excellent press comments for its performances in these plays.

"T. H. F." care Roxford Hotel, Boston, Mass., offers an ambitious amateur with capital a chance to play responsible parts in an established organization. Opening June 1.

Florence Deane is open to offers for the Summer and next season. She may be addressed care of this office or the Actors' Society.

A thoroughly competent leading woman is wanted by Manager John F. Cosgrove for the May Fiske Comedy company.

After June 22 the management of the Vancouver Opera House, at Vancouver, B. C., will change hands. Attractions booked or holding time should have their contracts verified by communicating with R. R. Bennett.

Edna Palmer will head her own company next season, under the management of J. W. Leigh. East Lynne, Candide, and Article 47 will be the plays. The company will play one and three night stands.

The week of May 28, street fair and carnival week at Weston, W. Va., is open to good attraction.

Jeune du Baril, a play by Lorraine Hollis, which has been successfully done in stock, is offered to the high class stock companies by Charles E. Blancy, Newark, N. J.

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What the LEADING Newspapers

—SAID OF THE—

Ernest Elton Company

LAST WEEK:

The HERALD says: A Splendid Production Given by the Ernest Elton Company at the Opera House Last Evening.—People who failed to see the Ernest Elton company in their production of "The Galley Slave" at the Opera House last evening missed one of the treats of the season.

The DAILY NEWS says: Success of Ernest Elton's Company in "The Galley Slave" Last Night.—The Ernest Elton company in "The Galley Slave" at the Howard Opera House last evening was one of the season's finest theatrical productions. Mr. Elton is to be congratulated upon the fact that he is the manager of so excellent a head of artists. Their interpretation of the old drama was strong and vivid, and the audience present were immensely pleased with their efforts.

The FREE PRESS says: The Ernest Elton Company.—The Ernest Elton company played in a most satisfactory manner Bartley Campbell's well-known piece, "The Galley Slave," at the Howard Opera House last night. This romantic drama, abounding in scenes which require the experience and touch of the most skillful actors to give them their full strength and force, was done full justice to by the group of artists in Mr. Elton's company. The cast was one of the most evenly balanced ever seen on the Burlington stage; there was no character in the play but what was portrayed in an excellent manner by the person assuming it. The scenery was especially praised for the play, and was brilliant throughout.

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Vancouver Opera House, Vancouver, B. C., June 22, 1902.

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Florence Deane

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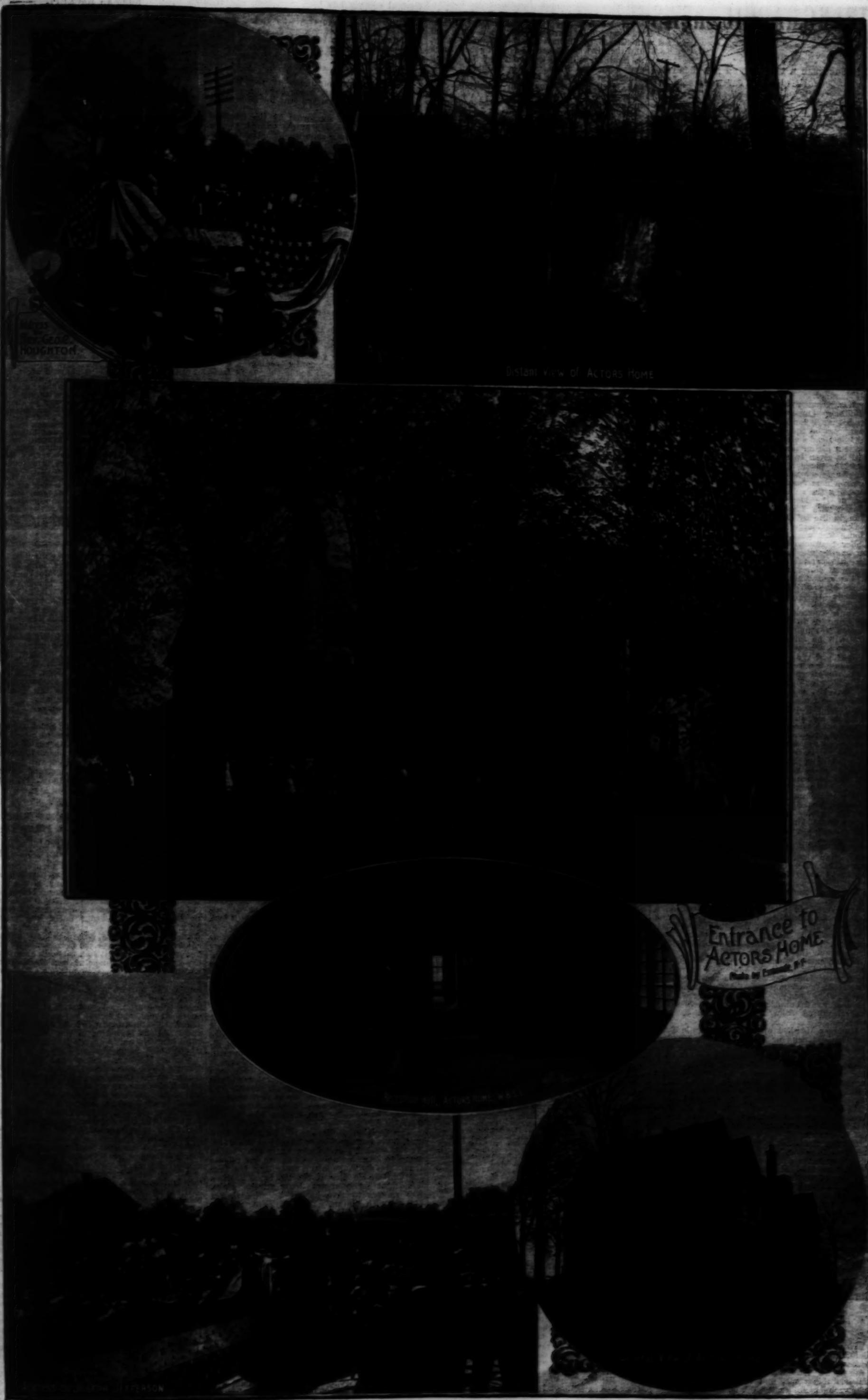
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1997



VIEWS OF THE ACTORS' FUND HOME AND SCENES ATTENDING ITS DEDICATION

(Special to The Mirror.)

CHICAGO, May 12.

and then return to America. Madame Juska and her husband, the Count Bonomi, on their way to their ranch in California will remain there until they call for Aug. 2. Madame Modjaska will petition permission to visit Russia while in Europe.

(Special to The Mirror.)

Boston, May 12.

The only novelty in town to-night is at the Museum, where Dan Daly appears in The New Yorkers. There is no question about the popularity which he enjoys here. His

The story tells of a Mr. Pineapple, a young bride, who go to China on the moon. The bride carries with her eight maids to watch her spouse, of whom she is ready insanely jealous. The Emperor of China wants a wife, and the Admiral

(Special to The Mirror.)

The story tells of a Mr. Pineapple and his young bride, who go to China on their honeymoon. The bride carries with her eight bridesmaids to watch her spouse, of whom she is a ready insantly jealous. The Emperor of China wants a wife, and the Admiral Hi Lo

For want of attraction to fill time Miss H. returned to the city. Margarette Silva, returned to the city.

and his
air honey-
bridg-
she is al-
superior of
of Hi Lung
—

(Special to The Mirror.)

applied and the fire scene that follows is one of the most complete and realistic ever seen in Washington. Following this scene is a beautiful tableau, showing the ascension of Joan's soul to the arms of a saint. It must not be supposed that the picture

(Special to The Mirror.)

ST. LOUIS, May 12.

Sketch Club Thursday night at the Germania Theatre. Cecile Anna, in whose benefit performance was given, appeared in the title role. Andrew Hitchcock played Dusty Kirka, a part he acted many times as substitute for C. W. Condoock. Lester Gruner

The Royal Italian Band, conducted by Signor Crestore, began its third engagement

for Signal Center, 1941-1942

the season at the Odeon Saturday afternoon. Mr. Henry's Band was such a hit here on its two previous visits, that it has returned for an indefinite engagement.

Katie Emmett is appearing at Havlin's this week in *The Waifs of New York*. Miss Emmett has not been in St. Louis for some time, but she received a hearty welcome Sunday in her old neighborhood character. J. A. Norton.

BALTIMORE.

Two Theatres Remains Open—"Pop" Concerts Begin—Special Performances.

(Special to The Mirror.)

BALTIMORE, May 12. A Romance of Conon Hollow is the attraction at the Holiday Street Theatre. It is presented by a competent company and is satisfactorily staged. Black Patti's Troubadours will follow.

The "Pop" concerts began at the Music Hall to-night with Victor Herbert and his Pittsburgh orchestra. The auditorium was well crowded, and there is every indication of a successful season.

Blanche Bates scored a genuine success in *Under Two Flags*, at Ford's last week. Miss Bates was enthusiastically recalled after every act.

Viola Allen will appear in *The Hunchback of Notre Dame*, May 27, and Mary Manning and Kyrie Bell in *The Lady of Lyons*, are booked for May 31.

Hankin Duval, a former Baltimorean, and Pauline Van Arold did excellent work in support of Blanche Bates last week.

Over the Fence is amusing the patrons of the Auditorium this week. A clever bill was presented this evening to a large audience.

HAROLD RUTLEDGE.

CINCINNATI.

Weber and Fields at the Pike—Beat Closes Walnut—May Music Festival.

(Special to The Mirror.)

CINCINNATI, May 12.

The last important event of the season was the annual appearance of Weber and Fields and their company at the Pike Saturday and Sunday nights. Two overflowing houses greeted the comedians, and the entertainment took rank easily among the finest of the year.

The season at the Walnut closed abruptly early last week owing to the intense heat. The Orpheon company, after two performances, left for Chicago, where rehearsals have begun for a summer season. The Walnut will be dark until September.

The Hermann-Buehler Stock company at Heuck's began the fifth week of its season yesterday presenting *Sapho*, which was a great success when presented last month by them. Camille will be played the latter half of the week, these plays taking the place of Du Barry, which was first announced as this week's bill.

The Cincinnati Biennial May Music Festival begins on Wednesday evening next, and promises to be a great success both artistically and financially. Theodore Thomas spent last week rehearsing the chorus, which is six hundred strong. For some of the performances his orchestra will be augmented by the addition of local musicians. Andrew Black will sing here for the first time in America. He is said to be the leading bass-baritone cantorial singer in the world. Madame Schumann-Heink has canceled her engagement to the great disappointment of all music lovers. Gertrude May Stein has been engaged in her place. Ben Davies will be the leading tenor, as he has been for the preceding three festivals. Mrs. Zimmermann will sing the major soprano roles. H. A. Sutton.

"THE ETHICAL OFFICE OF THE DRAMA."

Mrs. Julia Ward Howe, the venerable author of the famous "Battle Hymn of the Republic," delivered an admirable address last Sunday evening at Carnegie Hall, on "The Ethical Office of the Drama," before the first public meeting of the Brain Workers' League.

Mrs. Howe is nearing her eighty-fourth birthday, but is apparently as active in body and brain as when she penned the historic hymn which made her famous. Slight in stature, but erect in bearing, she stood before her great audience, her low but perfectly modulated voice reaching every part of the immense hall. She began her address by showing how closely interwoven was the theatre of the ancients with their religion, tracing the history of the stage from the classic drama of Greece down to Goethe, Shakespeare and the modern stage. The drama gave early aid to religious worship; the miracle plays were performed in churches by ministers with the same seal and earnestness that characterized the performance of the Passion Play at Oberammergau. The stage and pulpit, she declared, mutually suggest each other, though each is different. We would not have a preacher on the stage or an actor in the pulpit, but both demand wide and vivid sympathy with human nature. "I once told the older Sauter," said Mrs. Howe, "that I wished his talent had been used in the pulpit. He replied that he would like to preach, but," she added, "I never heard of his doing so."

In discussing Shakespeare, Mrs. Howe illustrated certain points quoted from Hamlet, Macbeth, Othello, The Merchant of Venice, and other Shakespearean plays. Coming down to the present age she deplored the purely business level to which the drama has dropped, and expressed the hope that some public benefactor like Mr. Carnegie would include the stage in his donations and elevate the plane of the theatre so that popular taste would demand nobler drama. "High art and high ethics belong together," she said, in conclusion, "and the heroic and beautiful mission of the modern Temple of Thespis should be to uplift the qualities of grace, mercy and peace." It was evident from her wide familiarity with the subject that Mrs. Howe has given much earnest study to the drama. At the conclusion of her address she was warmly applauded, and later in the evening recited most eloquently "The Battle Hymn of the Republic."

The purpose of the Brain Workers' League was explained by William D'H. Washington to resemble the Actors' Fund, in this case the object being to provide a fund for worn-out artists, sculptors, authors and newspaper writers. Edwin Markham, author of "The Man With the Hoe," was another speaker, and Emma E. Heiner, Katherine Hilke, Frida Wiebold, Newton Fox, and Carl Raben, contributed to the musical portion of the programme.

NANKEVILLE AFTER PIRATES.

W. H. Nankeville is on the trail of the reprobate companies that are said to be pirating Hal Reid's play, *Human Hearts*. He intends to take legal proceedings to protect his rights in the play. Mr. Nankeville says he has received information that the Columbian Comedy company in Texas; the Gorman and Ford company in Maine; and a third company in Wisconsin are presenting *Human Hearts*. None of these companies are authorized to do the play.

John Arthur Fraser, 167 West 136th St., N.Y. • •

LONDON.

Irving's Triumph in Faust—Hawtre's Play Not Liked—Fitch's Sapho Proves Wearisome.

(Special Correspondence of The Mirror.)

LONDON, May 8.

Of course, the most important theatrical event in this city since I last had the honor of addressing you was the reappearance of Sir Henry Irving at the Lyceum last Saturday night. Some of the vast crowd which I found waiting as I was mailing to you in the early afternoon had, I found, been waiting there since soon after the dawn of day. The first man to arrive was promptly interviewed by a *Poll Mall Gazette* man. Many humors prevailed in the crowd, but happily bad humor was not one of them.

You will not be surprised to learn that Irving's reception was simply enormous. In fact, I do not think that even he ever received such an overwhelming welcome. Indeed, for some two solid minutes did the audience applaud to the echo, which did applaud again, as the malignant Macbeth says. When this outbreak of enthusiasm had subsided, Sir Henry, in splendid health again, after his American travels, speedily showed that as Mephistopheles he was once more in his best histrionic form, and that his entirely new mise-en-scene of Faust, in place of that which was utterly destroyed by fire some time ago, was even more picturesque and more impressive than hitherto, and that is very high praise, indeed.

And what of Cissy, now Cecilia, Loftus? you will ask. Well, I am pleased to be able to inform you that, notwithstanding her natural nervousness at undergoing so high a trial as following Ellen Terry, Cecilia scored right firmly as the hapless Margaret. Just here and there perhaps she might have been a little more intense, a little more scorchingly pathetic, but no doubt much of this will come when the little lady becomes more used to her surroundings. For the present it is enough to say that her triumph is already a very marked one for a young dame who was but recently, for the most part, a music hall mimic. I have only to add that H. B. Stanford was a satisfactory Faust, and that clever young Laurence Irving, still cleverer as author than as actor, was too loud a Valentine, and that the quaint old time low comedian, Miss Victor, was too low comedy a Martha. But then, of course, it must be remembered that one cannot always get such actresses as Mrs. Sterling, the original Lyceum Martha.

In spite of his arduous labors Irving was one of the cheeriest and most vigorous of the large number of distinguished English and American guests who had been bidden by Beerbohm Tree to a grand Lucullus-like supper, which he gave on the stage of Her Majesty's at midnight on Monday by way of celebrating the fifth anniversary of that beautiful playhouse. All the male magnates of the drama, literature, music, politics, the law and painting were present; and the gorgeous menu was, by command of the host, not allowed to be interrupted by any orations. I have attended a good many such functions in my time, as the privileged London representative of the much-honored *Mirror*, but, I assure you, I have never attended a more enjoyable and less funny banquet than this.

Between the performance of Ulysses and the starting of the banquet Tree gave souvenirs and a speech to the vast audience. In his brief oration he simply thanked his patrons for their constant patronage, and then left off, because as he wisely said, he held that the first commandment of an actor-manager should observe is, "Thou Shalt Not Bore!"

Charles Hawtre, whose popularity in London is unbounded, duly made his welcome reappearance at the Prince of Wales' on Wednesday night. His reception was almost as big as Irving's, but the reception of the new play in which Hawtre made his re-entry, *The President*, to wit, was not by any means too cordial or even encouraging. The President, which is by Frank Stayton, did not really deserve great commendation. It proved a kind of Gilbertian farcical comedy with smatches of music but without too strong an infusion of the Gilbertian humor, which is, of course, the very best humor of its eccentric topay-turvy kind. Hawtre achieved a personal success as a lay fellow who is made to pose as president of a South American Republic in spite of himself. But, notwithstanding his always artistic acting and his having been expertly coached by one of his many brothers—namely, Seymour Hawtre—who is himself a South American diplomat, The President did not please. Such players as the highly versatile and always artistic comedian, Arthur Williams, and the lovely and much improving Miriam Clements were all but wasted on the piece. The play's chances of success were not increased by Hawtre's singing of a silly topical song in which he kept on "darning" Kruger and the Boers generally. Most people, to say nothing of the press, held that it was scarcely good taste to sing such a song, however useless it might be, at a time when all sensible people concerned are striving to bring this cursed war to an end.

Another new play of the week was *Little Jim*, a melodrama adapted by Arthur Shirley and Ben Laudeck, from Keroul and Buran's Paris Ambigu success, *Le Petit Muet*. Inasmuch as this melodrama is principally built around a lad who early in the play is struck dumb through the shock of finding that his mother has been murdered, it naturally reminds some seasoned players as the Venerable Gawnin, of many a drama written around that late great pantomime melodramatic actress, Madame Celeste, who was wont to thrill us in old Adelphi days. *Little Jim*, in which the name part was splendidly acted by Sydney Fairbrother, the original English Walf Wally in *Two Little Vagabonds*, was warmly welcomed at its first performance this week at the Daleson Theatre. I doubt not that it will be touring all around presently.

Caste, the best of all the late Tom Robertson's comedies, was revived by Harrison and Maude at the Haymarket last Saturday. Winifred Emery and Marie Tempest, who respectively played Esther and Polly Eccles, at the recent big matinee of actor F. H. Macklin again scored, amain, in those characters. Cyril Maude, who played Sam Gerridge the gas fitter at the aforesaid matinee, now plays Old Eccles, and plays it well, while Gerridge is somewhat too farcically played by George Giddens. Brandon Thomas as Captain Hawtree, Allan Ayresworth as D'Alroy, and Genevieve Ward as the Marquise, all score. In the Autumn Harrison and Maude will present either a new comedy by Pinero or a ditto ditto by Captain Marshall.

Speaking of Pinero, he is now at work on the comedy which he long ago arranged to write for Charles Frohman to produce at the Duke of York's, where next Tuesday "Pinero's" wondrously clever but somewhat out-of-date comedy, *The Gay Lord Quex*, will be revived with John Hare and Son and Irene Vanbrugh in their original parts.

Mr. and Mrs. Arthur Bouchier this week had their new baby girl christened Prudence, Mr. Barrie and Ellen Terry being respectively godfather and godmother. Next Tuesday they will produce at a Haymarket charity matinee a new dialogue written by Alfred Sutro and entitled *A Marriage Has Been Arranged*. Yesterday his Earlship of Yarmouth, an aristocrat not utterly unknown on the American stage, played as Eric Hope, the cavalier of Jamin, in *A Marriage of Convenience* at the Coronet Theatre, Notting Hill, in aid of the Animals' Hospital Fund. The Earl, who to the profound regret of many swagger folk present, did not dance, got through very well.

At the aforesaid Coronet next week Martin Harvey will present a much revised version of *After All*, the new "Eugene Aram" play, lately written for him by two clergymen—namely, the Rev. Freeman Wills and the Rev. Frederick Langbridge.

The Playgoers' Club prize packet play, written by Netta Syrett and now entitled *The Finding of Nancy*, will be produced by George Alexander at a St. James' matinee next Thursday. In pursuance of his promise Beerbohm Tree will play a part. It is, I hear, a one-word part, but Tree, who is nothing if not earnest, is studying it deeply.

Charles Wyndham has chosen for his next production at Wyndham's Theatre your Mr. Belasco's play, *The Wife*. Yorke Stephens, just back from Madeira, after a long illness, is to have a benefit matinee on May 20.

Mr. and Mrs. Kendal will produce next Friday, at the Opera House, Leicester, a new play adapted by Jane Wilson from the German of Felix Philippi. This new play bears the old name of *Conscience*, a title often used for plays, both on your side and on ours.

At the St. George's Hall, hard by the Langham Hotel, there was tried this week a rather clever and distinctly funny, if occasionally crude, new farcical comedy written by H. Dennis Bradley and entitled *A Sweet September Day*. The title had nothing to do with the plot, which revolved around two Deans, one real and the other sham. The complications aroused shouts of laughter.

Your Mrs. Gallup has this week endeavored to answer Sir Henry Irving concerning his recent sound and sensible attack on the blithering Baconian bi-literal "cipher" business. Mrs. Gallup has, however, to my thinking, only once more proved what mere noughts these Baconian ciphers are.

Louis Netherole, having got Licenser Redford's permission to produce your prolific Clyde Fitch's *Sapho*, on the Adelphi stage—on condition that the said Licenser could, after seeing the piece, withdraw it if he didn't like the manner in which it was acted—the said *Sapho* was duly produced on Thursday night before a crowded audience, largely composed of Americans now staying in this city. The play was of such a terrible length and, owing to many repetitions and anticlimaxes, was over so very late that I propose to refer to it again next week, especially as heavy cuts are, I am informed, being made just as I am about to mail you.

I may, however, in the meantime say that much as Fitch had muddled, or at all events, overlaid the piece and made it not too complimentary to the late Dandies' reputation, yet, Olga Netherole scored most of the time. Here and there peeped forth those little habits of over-emphasis and exaggerated action that she has of late years adopted, but on the whole she acted better than she has ever done. She was received over and anon with torrents of applause, especially before the play became toward the small hours, so very wearisome. The other players, such as Frank Mills, Eric Lewis, and W. H. Day, all clever, had so little chance of distinguishing themselves among the playwright's verbiage that I shall leave fuller analysis of them and Olga's acting till my next.

We have several new plays next week besides the Playgoers' Club piece and the Reddell's new venture, heretofore mentioned. These new plays include *Why Brown Went to Brighton*, a farcical comedy by Fenton Machay and Walter Stephens, at the Kensington Theatre; *Divorce*, a new drama by Max Goldberg, at the Lyric, Hammermith; *The Way Women Love*, a melodrama, by G. B. Nicholls, at the Old Surrey, and *Three Little Maids*, which George Edwards hopes to produce at the Apollo next Saturday, with Edna May, Hilda Moody, and Ada Reeve in the three principal parts.

During the week the aforesaid Edwards has much sutured theatrical managerial dovetails, by threatening to put up the price of his stalls at the Apollo, the Gaiety, and Daly's, from two shillings and sixpence to twelve shillings and sixpence. I don't see that his brother managers have much to grumble at. If Edwards had arranged to reduce his prices now, that might have been serious to some of his competitors. Besides he does not intend to raise the prices in any other parts of his theatres.

What with raised price argument and the arguments, not to say ructions, which are beginning to rage, regarding the preparations for several enormous variety shows to be given at the King's coronation dinners for the poor, and what with the alarms and excursions looming if the King should order the theatres and not the music halls to be closed at coronation time, we cannot be said to be utterly free from excitement. GAWAIN.

THE PRINCE OF PILSEN.

The company engaged by Henry W. Savage for the new Pixley and Lunders comic opera, *The Prince of Pilsen*, concluded several weeks of rehearsals under the direction of the author and composer, at Lyric Hall Saturday. On that day the company left for Boston, where the finishing touches will be given. The *Prince of Pilsen* will have its initial performance at the Tremont Theatre, in that city, May 20. The full cast of principals is Hans Wagner, John W. Samsone; Carl Otto, Arthur Donaldson; Arthur St. John Wilberforce, Maurice Darcy; Francis, Richard O'Connor; Lieutenant Thomas Wagner, U. S. N. Ivar Anderson; Mrs. Madison Crocker, Dorothy Norton; Edith Adams, Mabel Pierson; Nellie Wagner, Ruth Peabody; Sidonie, Louise Montrose; Tiny, Mae Brown. Archie Gunn has designed what are said to be stunning costumes, and Mr. Savage has provided a handsome scenic environment for the opera, whose scenes are laid at Nice during the flower fete.

T. B. M. C. ELECTION.

The Theatrical Business Men's Club will hold its annual election May 22. The regular ticket is: For President, Joseph Brooks; Vice-President, Frank L. Perley; Secretary, E. Q. Corbier; Treasurer, William H. Wood; Directors: George H. Broadhurst, A. L. Brianger, Jules Murry, Al. Hayman, Hollis E. Cooley, George W. Lander, Meyer W. Livingston, George H. Nicolai, William F. Connor, William Harris, Frank McKee, Marc Klaw, Marcus R. Mayer, Benjamin F. Roeder, Daniel V. Arthur, John W. Hamilton.

PROFESSIONAL DOINGS.



Photo by Daimon, Boston.

Above is a portrait of J. K. Mullen as Tim Hogan in the farce-comedy, *My Friend Hogan*. Mr. Mullen has been declared an admirable eccentric Irish comedian. It is said that he will be at his best in the new play.

Melville Jeffrey has purchased a new farce-comedy that he intends to produce next season. The title has not been decided on as yet.

Mabel Van Tassel, who was engaged for *Three Cheers*, has been obliged to cancel her engagement owing to a severe attack of pneumonia.

George Ricketts will take a company on a tour of Long Island this summer.

E. W. Freshney has been engaged by Liebler and Company to stage their next season's production of *Hall Chain's The Eternal City*, in which Viola Allen is to appear.

Harriet Ford, who dramatized "A Gentleman of France," has contracted with Liebler and Company to write a Russian romantic play in which James O'Neill probably will star next season.

Miller and Conyers have re-engaged the entire Our New Minister company for next season.

J. Cheever Goodwin filed a petition in bankruptcy May 7, declaring liabilities of \$5,617 and no assets.

Frank Henry Gardner, late of the Creston Clarke company, was married at Camden, N. J., May 10, to Ida Ross, a Canadian actress who played Ophelia to Mr. Gardner's Hamlet not long ago.

Between Love and Duty is the name of a new comedy-drama by Owen Davis, that will be sent out by Sullivan, Harris and Woods next season.

Mr. and Mrs. Hubert Labadie are visiting their brother, Joseph Labadie, of Detroit, for a few weeks.

E. J. Carpenter's attractions next season will include *For Her Sake*, two companies; *Que Vadis*, two companies; *A Little Outcast*, in a Woman's Power, Mr. Master of Paris, and two new melodramas now in preparation. Mr. Carpenter arrived in the city last week and will make New York his home hereafter.

Beale Abbott sang at a musicale given by President Loubet in Paris May 8.

Robert B. Mantell, who has closed a most successful road season under the management of M. W. Hensley, opened his annual spring engagement at the Grand Opera House, Toronto, May 5. Large audiences witnessed *Richard and Hamlet*, the first woman's bill.

Manager A. G. Delamater, through his attorney, has filed a petition in bankruptcy. The liabilities aggregate \$7,666.

Wiggin R. Wiggin has closed with Rich's Comic Players and joined The Star Boarder.

Elizabeth Woodson is recuperating rapidly at the Hotel Dennis, Atlantic City.

Reginald Roberts, the tenor, has signed for next season with an English manager, and will sail for Australia in August.

James Macdonald, of The Sultan of Sain company, will play *Koko* in The Mikado with the Castle Square Opera company in Milwaukee, May 13-17.

Rachel Sterling, who has been in the cast of *Lovers' Lane* since its original production, will resign from the company on May 17. She will spend the summer at her home at St. Hamilton.

The advance sale for Viola Allen's engagement in the Palace of the King, at English's Theatre, Paducah, Ky., on May 7, was over \$1,500.

W. S. Hartine and his company left New York for Halifax, N. S., on May 12 to play a summer season.

Patti Ross, who has been seriously ill, is slowly recovering at her home in Chicago.

Grace Addison received word last week that her claim on Solomon Creek at Cape Nome will prove quite valuable next year.

Rhodotta Ferner joined Frank Daniels company in Boston last week.

Myron B. Rice is again at his office in the Knickerbocker Building. He will send a new farce-comedy on tour next season. *When a Day Are You*, that he managed this season, had a long and successful tour.

The Belle of New York will be sent out again next season by Shubert Brothers. Business Manager Thielheimer has most of the route booked.

A. Miller Kent, who starred this season in *The Cowboy and the Lady*, will use that play for his next season's tour.

Herbert Hall Winslow is writing the comedy in which Kara Kendall will star next season, under Liebler and Company's management.

Madge Loring, according to rumor, is to be starred here next season by W. A. Reynolds. She will be seen in a new musical comedy.

George Ade's successful comic opera, *The Sultan of Sain*, that has been running ten weeks at the Stockholder Theatre, Chicago, will close its season May 24, as the owners of the theatre desire to make alterations in the building. Manager Henry W. Savage has arranged to open the company's next season Sept. 4.

Sullivan, Harris and Woods have engaged Matt Nasher to represent them next season. Mr. Nasher was ahead of Rowland and Clifford's tour of Smith O'Brien in The Game Keeper last season.

John Jack was engaged for but a week to play with Mrs. Fluke in *Tom of the D'Urbervilles* at the Manhattan Theatre, as he was under contract to appear with the Jeffersons in *The Rivals*, opening this week. The playing of *Tom* beyond the time originally announced thus made it necessary to replace Mr. Jack, and Charles H. Bradshaw is now playing the part of John Durbeyfield.

John G. McDowell closed with the Murray and Mackey company May 3, and is taking a two weeks' rest at his home in Detroit, Mich., before opening at the Olympic, Chicago, May 12.

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Minneapolis and St. Paul, Minn., are each to have new theatres this summer, to be under the management of Miller and Whittier, now managing vaudeville houses in the Twin Cities. The new houses will be on the plan of Woodward's, at Kansas City, first playing repertory companies and installing permanent stock companies.

The Amphion ends the most prosperous season of its career with the Julia Mears engagement. It has been a case of capacity throughout the week. During the thirty days intervening since the opening on Monday, Oct. 7, Francis Williams, E. J. Moore, David Hixson and George Watson, Andrew Mac Johnmann, Louis Mann and Clara Latham, Deane Chapman, H. R. Willard, Herbert Kelcey and Ed. Johnson, Nat. C. Goodwin and Maxine Elliott, E. J. Barrymore, Phoebe Davis, John H. Brockett, G. F. Holland, May Irwin, Harry Miller, Mary Mansworth, Clara Greene, Adolph Phillips, Gus and Max Ray.

Work has commenced on a new grand theatre at Du Bois, Minn., it is the intention of the owners, J. Patton and A. F. Way, to make the playhouse a fine one in every particular. The cost will be \$200,000 and the theatre will open in September under the management of A. F. Way.

Minneapolis and St. Paul, Minn., are each to have new theatres. This season under the management of J. Patton and Whiting, two managing ventures have been made in the Twin Cities. The new houses will be run on the plan of Woodward's, at Kansas City, Mo., first playing repertory companies and then maintaining permanent stock companies.



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The audience to wild enthusiasm and to help advertise the play by its own action. The play is full of action, has a surprising amount of comedy, and is a most successful production. The production is a most successful one."

It is a most successful production. The production is a most successful one. The play is full of action, has a surprising amount of comedy, and is a most successful production. The production is a most successful one."

The people who are the chief characters are of such a nature and possessing such characteristics as to find ready sympathy with the average audience. The production is a most successful one. The play is full of action, has a surprising amount of comedy, and is a most successful production. The production is a most successful one."

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Its reception here will be for its success on the road. Every effective situation in the melodrama was appreciated by the audience in a most successful manner. The production is a most successful one. The play is full of action, has a surprising amount of comedy, and is a most successful production. The production is a most successful one."

The play is a production of wide success on all roads, and as such was well received by the large audience of the city. The production is a most successful one. The play is full of action, has a surprising amount of comedy, and is a most successful production. The production is a most successful one."

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